

Mendelssohn Club of Philadelphia

A Feast of Carols

Paul Rardin, Conductor



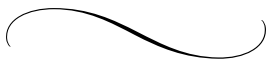
DECEMBER 12, 2015 | 5PM

St. Paul's Episcopal Church,
Chestnut Hill

with Michael Stairs, Organ
Adrienne Knauer, Harp

*Today's Concert is Presented
In Memory of*

David Simpson



Mendelssohn Club Chorus mourns the death of longtime member Dave Simpson, who passed away on December 1, 2015 from ALS. Dave was a close member of our community and sang in the chorus for 20 years. Dave's bright personality and passion for life was an inspiration to all. Dave was a poet, musician, husband, brother, and dear friend whom we will miss greatly.

From Brahms' Ein deutsches Requiem

Selig sind, die da Leid tragen,
den sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.

Blessed are they that mourn,
for they shall have comfort.
They that sow in tears,
shall reap in joy.

Dave, today we sing for you.



DAVID SIMPSON
1952 - 2015



Dear Friends,

We are so pleased to welcome you this afternoon to our annual *Feast of Carols* concert! Today Mendelssohn Club Chorus continues our rich holiday concert tradition, with a modern twist. Join us as we celebrate the heartwarming carols that we all know and love, and revel in an assortment of Christmas pieces from around the world. From well-loved carols to harp solos to spirituals to vocal jazz, this year's *Feast of Carols* has a little something for everyone. We hope that you'll leave this concert feeling warm and merry, and that the time you spend with us today is a peaceful respite from a busy season.

Next week, Mendelssohn Club embarks on four performances of *The Glorious Sound of Christmas*, with The Philadelphia Orchestra. If today's concert rouses your holiday spirit towards even more music, join us at the Kimmel Center from December 17-20.

Please also join us in the spring for our two remaining concerts: *Eastern Voices* on March 5, and *Passing of the Year* on May 1. *Eastern Voices* offers a blend of Eastern European composers, with Kodaly's *Missa Brevis* as its focus. *Passing of the Year* has a British focus, with works by Jonathan Dove, Ralph Vaughan Williams, and Benjamin Britten. Additionally, we will premiere the *Alleluias for Alan* series at these concerts, with Jennifer Higdon and Andrea Clearfield's pieces on March 5 and Robert Maggio and James Primosch's pieces on May 1.

We hope today delights, inspires, and invigorates, and that we see you many times in the months to come.

Sincerely,

Amanda Schkeeper
Executive Director

Mendelssohn Club of Philadelphia

Paul Rardin, Artistic Director

A Feast of Carols

We invite you to join us in singing all carols marked in **boldface**.
Music will proceed from one piece to the next without pause.
Kindly hold your applause until the conclusion of The first Nowell.

...Begotten

O come, all ye faithful John Francis Wade
Arranged by David Willcocks

Divinum mysterium Plainsong
Arranged by Kim Robertson
Adrienne Knauer, harp

Ballads from The World Beloved: A Bluegrass Mass Carol Barnett
Rebecca Thornburgh, soprano
Jane Uptogrove, alto

From Jesu Carols Stephen Paulus
II. The Ship Carol
IV. The Neighbors of Bethlehem
Erika Holland, soprano
Adrienne Knauer, harp

Of the Father's love begotten Plainsong Divinum mysterium

...Only Son

In the Splendor of the Dawn Plainsong Divinum mysterium
Chorale by Johann Schop
Arranged by Graham Morton

Infant Holy Traditional Polish
Arranged by Paul Manz

Michael Stairs, organ

Wexford Carol Traditional Irish Melody
Arranged by David Mooney
Maggie Nice, alto

little tree Stephen Heitzeg
Adrienne Knauer, harp

It came upon the midnight clear Richard Storrs Willis

Rejoice...

- Tomorrow shall be my dancing day John Gardner
Don St. Pierre, piano
Venite adoremus Arranged by Kim Robertson
Adrienne Knauer, harp
Virgin Slumber Song Max Reger
Arranged by Michael Stairs
Michael Stairs, organ
Ding dong! merrily on high Traditional French
Arranged by Malcolm Williamson
Joy to the world Arranged by. Lowell Mason

Mother...

- Mary had a baby African American Spiritual
Arranged by Malcolm Sargent
I wonder as I wander John Jacob Niles
Arranged by Michael Stairs
Michael Stairs, organ
From Weihnachtsbaum (Christmas Tree) Franz Liszt
The Shepherds at the Manger (In dulci jubilo) Traditional German
Don St. Pierre, piano
De virgin Mary had a baby boy West Indian Spiritual
Arranged by Malcolm Sargent
Hark! The herald angels sing Felix Mendelssohn
Arranged by David Willcocks

Tell it...

- Sistah Mary African American Spiritual
Arranged by Rollo Dilworth
- O holy night Adolphe Adam
Arranged by Carl Deis
- Silent night Franz Gruber
Arranged by Gene Puerling
- Mendelssohn Caroliers
- Apple-Tree Wassail Traditional British Carol
Arranged by Stephen Hatfield
- Jennifer Wait, Amanda Bauman, Emily Sung
MendelMaidens
- Christmas Medley Traditional Christmas Songs
Arranged by Richard Gregory
- John Leonard, Josh Dearing, Austen Wilson, Ryan Tibbetts
MendelGents
- From The Nutcracker Suite Peter Ilyich Tchaikovsky
Dance of the Sugar Plum Fairy Arranged by Maurice Hinton
- Go tell it on the mountain African American Spiritual
Arranged by Bruce Saylor
- Jennifer Wait, soprano
- The first Nowell** traditional English
Arranged by David Wilcocks

Paul Rardin, conductor

Adrienne Knauer, harp
Michael Stairs, organ
Don St. Pierre, piano

Mendelssohn Caroliers:

Erika Holland, Teri Gemberling-Johnson, soprano
Maggie Nice, Jennifer Beattie, alto
Josh Hartman, Akash Bhatia, tenor
Jean Bernard Cerin, Tim Stopper, bass

Mendelssohn Club Chorus

Dale Lower, lighting assistant

St. Paul's Episcopal Church
Chestnut Hill

Saturday, December 12, 2015
5:00 pm

*The use of recording or photographic equipment during this concert
is strictly prohibited. Please silence audible cell phones and alarms.*

WHAT TO LISTEN FOR

For many of these pieces, you know exactly what to listen for: The familiar sounds that you associate with the Christmas season, and the way these sounds call up memories, moods, and emotions that reappear this time each year.

For several of the choral pieces that might be less familiar to you, we offer this modest listening guide to help you enjoy these new flavors in the “Feast,” all of them seasoned lovingly with beautiful and familiar instrumental music for organ, harp, and piano.

Begotten....

This set takes its cue from “*Divinum mysterium*” – the solo harp tune that will later become *Of the Father’s love begotten*, as well as the “alleluia” in *In the splendor of the dawn*. This plainchant melody evokes the mystery and wonder of the holy birth. Listen to the way that simple melodies carry this set: a longing, flowing chant melody in *Divinum mysterium*; a folksy, charming, unaccompanied ballad from a bluegrass mass (yes, there is such a thing!) that captures this sense of wonder in a completely different, but equally immediate, way; and the opening men’s tune in *Jesu Carols* that is thought by some to be the textual precursor to the well known *I saw three ships*. Listen also for the way harmony works in *Jesu Carols*, using polytonality (the simultaneous sounding of two or more different keys) to evoke magic and mystery, nowhere more compelling than on the text “he came this night,” when an E major chord in the men’s voices supports an E-flat major chord (usually a highly dissonant neighbor) and sighing soprano solo.

Only son...

Composers through time have challenged themselves to write *quodlibets* – pieces of music that combine multiple melodies. Graeme Morton’s *In the splendor of the dawn* cleverly juxtaposes the hymn *Of the Father’s love begotten* – here set simply to the word “alleluia” – and a popular German chorale *Break forth, o beauteous heavenly light*, made most famous in Bach’s *Christmas Oratorio*. The choir’s later offering in this set takes a different tack, presenting two distinct but memorable melodies separately from one another, and set to a (secular) poem by e. e. cummings. Steven Heitzeg’s *little tree* is a charming homage to the holiday season and a brilliant setting of cummings’s typically quirky poetry, capturing the joy, compassion, and awe that characterize the season. Listen to the way the harp acts as equal partner to the chorus, alternating statements of the “Noel” melody with more traditional harmonic accompaniments.

Rejoice...

As anticipation and awe give way to celebration and dance, we invite you to enjoy the rhythmic drive of this set. *Tomorrow shall be my dancing day* evokes a Renaissance dance, alternating duple (two beats per measure) and triple (three beats) measures and featuring a piano/percussion refrain that suggests a modern-day madrigal. This text is a fascinating and rare instance of a text in which Christ himself narrates the holy birth (“Then was I born of a

virgin pure"). The familiar carol *Ding dong! merrily on high* is here arranged skillfully to evoke a chorus of bells, at times chiming on the beat, at others ("Gloria") in syncopation (off the beat), and closing with a charming and jazzy harmonic journey leading to a cheery and calm close.

Mother....

This set pivots from European to African-American and African-diaspora sources, turning to two Christmas spirituals that celebrate the holy mother Mary. *Mary had a baby* is set in simple call-and response fashion; arranger Malcolm Sargent is careful to honor this tradition throughout the piece; despite the changing keys and shifting "caller," there is always a unison call and a harmonized response. The West Indies carol *De virgin Mary had a baby boy* bears the playful syncopations typical of Jamaican folk songs; for this arrangement, Sargent opts for a "walking bass" treatment in which the sopranos sing the tune and are accompanied by steady quarter-notes in the lower three voices.

Tell It....

Continuing in the African-American vein, this set is bookended by spirituals. *Sistah Mary* is the less familiar of the two; Temple University professor Rollo Dilworth's jazzy, syncopated arrangement makes a strong case for inclusion in the pantheon of Christmas music. Secular music fills out the set – a vocal-jazz *Silent night*, in a setting by arranging legend and founding member of the Hi-Lo's Gene Puerling; a jolly English wassail, arranged by prolific and playful arranger Stephen Hatfield; and a highly popular medley of Christmas tunes, made most famous by the a cappella ensemble Straight No Chaser, by Richard Gregory. Our closing *Go tell it on the mountain*, no doubt the most famous of Christmas spirituals, is a rhythmically driving, jazz-influenced arrangement, written for Jessye Norman and choir at the Cathedral of Notre-Dame in Paris in 1990. The choir "tells it" indeed, both "over the hills" and, cleverly, "over and over and over." After a calm, lyrical "wise men" verse, the choir and soloist build to a rousing finish, complete with a solo vocal cadenza (a quasi-improvisation) and closing high note to anchor the chorus's final "telling" of the great birth.

– Paul Rardin

About the Composers

Minnesota-based composer and flutist Carol Barnett (b. 1949) is a charter member of the American Composers Forum and studied composition with Dominick Argento and Paul Fetter at the University of Minnesota. Her music is influenced by folk traditions from around the world. *The World Beloved: A Bluegrass Mass*, with a text by Marisha Chamberlain, was commissioned in 2006 by VocalEssence and was premiered by them and acclaimed bluegrass ensemble Monroe Crossing.

Stephen Paulus (1949-2014) was an extraordinarily prolific composer with 13 operas, 55 orchestral works and over 400 choral or vocal works to his credit. He was composer-in-residence with the Minnesota Orchestra and Atlanta Symphony, and has written works for diverse artists ranging from baritone Thomas Hampson to trumpeter Doc Severinsen. He was also a passionate supporter of contemporary music and composers, and with Libby Larson co-founded the American Composers Forum in 1973, the largest composer service organization in the country. The *Jesu Carols*, commissioned in 1985 by the William Ferris Chorale, are settings of four medieval carols. *The Ship Carol* is a 16th century Scottish variant of *I saw three ships* and references the legend that Joseph of Arimathea sailed to England, either alone or in the company of Jesus, Mary and various saints, and brought with him the chalice from the Last Supper, which is also the origin of the Grail legend. *The Neighbors of Bethlehem* is a 13th century French carol, whose dialog suggests it may have been presented as part of a masque or mystery play.

Australian composer and conductor Graeme Morton wrote *In the Splendor of the Dawn* in 2002. He is the founder and director of the St. Peters Chorale, The Australian Voices and the Brisbane Chamber Choir, serves as Artistic Director of the National Youth Choir of Australia, and is a Choral Conducting Fellow at the University of Queensland.

David Mooney is Head of Keyboard Studies at the Dublin Institute of Technology Conservatory of Music and Drama, where he has been on the faculty since 1988. He holds a Ph. D. in musicology, is a prize-winning pianist and organist, and more recently has received critical recognition for his choral and vocal arrangements of Irish music, including this 2002 setting of *The Wexford Carol*.

Steve Heitzeg, the third Minnesota-based composer on this program, has written orchestral, choral and chamber music, songs, and television scores which has been performed by major orchestras and ensembles around the world. He is an advocate for “peaceful coexistence of all species through music,” and his socially conscious and ecologically aware compositions often use inventive syntax, instruments and scoring. His delightful 1990 setting of the e. e. cummings poem *little tree*, commissioned by the Dale Warland Singers, is one of his best-known works.

Tomorrow shall be my dancing day dates at least from the 15th century. The unborn Christ child prospectively recounts the details of his life, and the extended metaphor of his life and mission of salvation as a dance was a popular medieval conceit. The reference to the “legend of my play” suggests that

it may have originally been performed as part of a masque or mystery play. The best-known setting was written in 1965 by English composer John Gardner (1917-2011). He served on the faculty of the Royal Academy of Music for thirty years and succeeded Gustav Holst and Herbert Howells as Director of Music at St Paul's Girls' School.

Composer Malcolm Williamson (1930-2003) was born in Australia but spent most of his career in England. He was a prolific and popular composer, but even he was surprised to be named Master of the Queen's Music in 1975. *Ding, dong! merrily on high* was composed in 1963. The melody is actually a French dance tune originally published in *Orchésographie*, a remarkable 16th century manual of dance instruction, social behavior and dating advice by the French Jesuit abbé Jehan Tabourot, who wrote under the anagrammatic pseudonym Thoinot Arbeau.

Sir Malcolm Sargent (1895-1967) is best known as one of the great conductors of the 20th century, but he was also a composer and a talented organist. He was highly regarded as a choral conductor, but made his mark in a number of fields, with long tenures as the conductor of the D'Oyly Carte Opera Company, founder and conductor of the London Philharmonic Orchestra, and chief conductor of London's famous Proms concerts for nearly twenty years. His arrangement of *Two Christmas Spirituals* dates from 1964.

Pianist and composer Franz Liszt (1811-1886) used a combination of incredibly virtuosic technique, showmanship and marketing to become the first music superstar. He toured as a virtuoso for only a decade, retiring at the height of his career to concentrate on composition. He composed his *Weihnachtsbaum* (Christmas Tree), a collection of 12 mostly Christmas-related pieces, between 1873 and 1876. The movement *In dulci jubilo* has a gentle, almost improvisatory feel.

Educator and composer Rollo Dilworth serves as Chair of Music Education and Music Therapy and Professor of Choral Music Education at Temple University's Esther Boyer College of Music. He has published more than 150 choral compositions and arrangements, including this 2009 arrangement of *Sistah Mary*. He is familiar to Mendelssohn Club audiences for his 2011 commissioned work *Rain Sequence*, which included a vocal percussion part for the audience.

Philadelphia-born composer Bruce Saylor (b. 1952) studied composition at Juilliard with Roger Sessions and Hugo Weisgall, at the Academia Nazionale di Santa Cecilia in Rome with Goffredo Petrassi, and at City University of New York with George Perle. He is best known for his vocal music, which includes operas, songs and choral works. He has also composed a great deal of music for ceremonial and celebratory occasions, including this 1990 arrangement of *Go tell it on the mountain*, one of several pieces written for the *Jessye Norman at Notre Dame: A Christmas Concert* live performance, which was recorded on the Philips label.

THE TEXTS

O come, all ye faithful

O come, all ye faithful,
Joyful and triumphant.
O come ye, o come ye to Bethlehem.
Come and behold him
Born the King of Angels.
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

God of God, Light of Light,
Lo, he abhors not
the Virgin's womb;
Very God,
begotten, not created.
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above:
Glory to God
In the highest:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord.

Ballads from The World Beloved: A Bluegrass Mass

They say God loved the world so dear
He set aside His crown
and cloaked Himself in human shape;
they say that He came down,
and dwelt awhile among us here.
He came on down.

A child walked forth on Eden's way,
A child stretched out her hand.
Oh, may I taste the apple there
And take to understand
The fruit of knowledge in my mouth
And know of God firsthand?

Adam, he labored, Eve she toiled
And many children bore,
And sometimes all was fruitfulness
And sometimes seasons wore
them down to dust and emptiness
and hunger at the door.

They say God loved the world so dear
He set aside His crown
and cloaked Himself in human shape;
they say that He came down,
and dwelt awhile among us here.
He came on down.

Jesu Carols

II. The Ship Carol

There comes a ship farr sailing then,
St. Michael was the steersman,
St. John sat in the horn;
Our Lord harped, our Lady sang,
And all the belles of heaven they rang,
On Christ's Sunday at morn.

IV. The Neighbors of Bethlehem

Good neighbor, tell me why that sound,
That noisy tumult rising round,
Awaking all in slumber lying?
Truly disturbing are these cries,
All through the quiet village flying,
O come ye shepherds, wake, arise!

What, neighbor, then do ye not know
God hath appeared on earth below
And now is born in manger lowly!
In humble guise he came this night,
Simple and meek, this infant holy,
Yet how divine in beauty bright.

Good neighbor, I must make amend,
Forthwith to bring Him will I send,
And Joseph with the gentle Mother.

When to my home these three I bring,
Then will it far outshine all other,
A palace fair for greatest king!

Of the Father's love begotten

Of the Father's love begotten,
Ere the world began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore!

Sing, ye height of heaven, his praises;
Angels and Archangels, sing!
Wheresoe'er ye be, ye faithful,
Let your joyous anthems ring,
Every tongue his name confessing,
Countless voices answering,
Evermore and evermore.

O how blest that wondrous birthday,
When the Maid the curse retrieved,
Brought to birth mankind's salvation
By the Holy Ghost conceived,
And the Babe, the world's Redeemer
In her loving arms received,
Evermore and evermore.

In the Splendor of the Dawn

Alleluia.
In the splendor of the dawn
The son gave his heart to the world.
From the core of his golden sphere,
The son gave his people a dazzling
crystal
Which shone with a brilliance previously
unknown.

Break forth, O beauteous heavenly light,
And usher in the morning;
Ye shepherds, shake not with affright,
But hear the angels' warning.
This child, now weak in infancy,
Our confidence and joy shall be,
The power of Satan breaking,
Our peace eternal making.

The Wexford Carol

Good people all, this Christmas-time
Consider well and bear in mind
What our good God for us has done,
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas Day;
In Bethlehem upon that morn
There was a blessed Messiah born.

To whom God's angels did appear,
Which put the shepherds in great fear.
"Prepare and go," the angel said,
"To Bethlehem, be not afraid;
For there you'll find, this happy morn,
A princely babe, sweet Jesus born."

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;

Good people all, this Christmas-time
Consider well and bear in mind
What our good God for us has done,
In sending his beloved Son.



Mendelssohn Club of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

little tree

little tree
little silent Christmas tree
you are so little
you are more like a flower
who found you in the green forest
and were you very sorry to come away?
see i will comfort you
because you smell so sweetly

i will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid
look the spangles

that sleep all the year in a dark box
dreaming of being taken out and al-
lowed to shine,
the balls the chains red and gold the
fluffy threads,

put up your little arms
and i'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or
unhappy

then when you're quite dressed
you'll stand in the window for everyone
to see
and how they'll stare!
oh but you'll be very proud

and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

— e. e. cummings

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It came upon the midnight clear

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold.
"Peace on the earth, goodwill to men,
From heav'n's all gracious King,"
The world in solemn stillness lay,
To hear the angels sing.

O ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way
With painful steps and slow:

Look now, for glad and golden hours
Come swiftly on the wing.
O rest beside the weary road,
And hear the angels sing.

For lo! the days are hast'ning on,
By prophets seen of old,
When with the evercircling years,
Shall come the time foretold,
When the new heav'n and earth shall own
The Prince of Peace their King,
And the whole world send back the song,
Which now the angels sing.

Tomorrow shall be my dancing day

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to the dance.
Sing O my love, O my love, my love,
my love,
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to the dance.

Sing O my love, O my love, my love,
my love,
This have I done for my true love.

In a manger laid and wrapped I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to the dance.

Sing O my love, O my love, my love,
my love,
This have I done for my true love.

con't

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to the dance.

Sing O my love, O my love, my love,
my love,
This have I done for my true love.

Ding dong! merrily on high

Ding dong! merrily on high
in heav'n the bells are ringing:
Ding dong! verily the sky
is riv'n with angels singing.
Gloria! Hosanna in excelsis.

Pray you, dutifully prime
your Matin chime, ye ringers:
May you beautifully rime
your Evetime Song, ye singers:
Gloria! Hosanna in excelsis.

E'en so here below, below,
let steeple bells be swungen.
And io, io, io
by priest and people sungen.
Gloria! Hosanna in excelsis.

Joy to the world

Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace
And makes the nations prove
The glories of His righteousness
And wonders of His love,
And wonders of His love,
And wonders, wonders of His love.

Joy to the world! the Savior reigns:
Let men their songs employ,
While fields and floods, rocks, hills and
plains

Mary had a baby

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin, an' de train
done gone.

Where did she lay him? yes, Lord!
Laid him in a manger, yes, my Lord!
Wrapp'd him in de swaddlin', yes, Lord!
De people keep a-comin, an' de train
done gone.

Stars keep a shinin', yes, Lord!
Movin' in de elements, yes, my Lord!
Stood above da stable, yes, Lord!
De people keep a-comin, an' de train
done gone.

What did she name him? yes, Lord!
Named him King Jesus, yes, my Lord!
Wonderful, Counselor, yes, Lord!
De people keep a-comin, an' de train
done gone.

De Virgin Mary had a baby boy

De Virgin Mary had a baby boy,
De Virgin Mary had a baby boy,
De Virgin Mary had a baby boy,
An' dey say dat his name was Jesus.
He come from de glory,
He come from de glorious kingdom.
Oh, yes, believer! Oh, yes, believer!

He come from de glory,
He come from de glorious kingdom.
Oh, yes, believer! Oh, yes, believer!

De angels sang when baby born,
De angels sang when baby born,
De angels sang when baby born,
An' proclaim him de Saviour Jesus.

De wise men saw where baby born,
De wise men saw where baby born,
De wise men saw where baby born,
An' dey say dat his name was Jesus.
He come from de glory,
He come from de glorious kingdom.
Oh, yes, believer! Oh, yes, believer!
Oh, Lord!

Hark! The herald angels sing

Hark! the herald angels sing glory to the
newborn King;
Peace on earth and mercy mild, God and
sinners reconciled:
Joyful all ye nations rise, join the tri-
umph of the skies,
With th'angelic host proclaim, Christ is
born in Bethlehem.
Hark! the herald angels sing glory to the
newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings, risen with
healing in his wings;
Mild he lays his glory by, born that man
no more may die,
Born to raise the sons of earth, born to
give them second birth.
Hark! the herald angels sing glory to the
newborn King.

Sistah Mary

Sistah Mary had-a but one chile
Who was born in Bethlehem.
And ev'ry time that little Baby cried,
She would rock Him in a weary land
Three wise men to Jerusalem came.
They traveled very far.

They said, "Where is He, born King of
the Jews,
For we have seen his star."
An angel came to Joseph
And gave him this command:
"Arise ye, take your wife and your child
And flee to Egypt land."

Silent night

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child,
Holy infant, so tender and mild,
Sleep in heavenly peace.
Christ the savior is born!

Silent night, holy night,
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord at thy birth.

Apple-Tree Wassail

Oh lily, white lily, oh lily white pin
Please to come down an' let us come in.
Oh lily, white lily, oh lily white smock,
Please to come down an' turn back the
lock.
Our wassail, jolly wassail,
Joy come to our jolly wassail.
How well it may bloom, how well it may
bear,
So that we may have apples and cider
all year.
Oh, master and mistress, how are you
within?
Please to come down an' pull back the
pin.

Good health to yer house, may riches
come soon.
So bring us some cider, we'll drink down
the moon.
There was an old farmer an' he had an
old cow.
Went out to milk 'er, he didn't know
how.
He put his old cow down in his old barn,
An' a little more cider won't do us no
harm.
Ah, me boys, ah!
A little more cider won't do us no harm.

Mendelssohn Club makes its concert programs available in Braille for audience members who are visually impaired. Requests must be made at least one week in advance by calling Mendelssohn Club at 215.735.9922 or visiting our website at www.mcchorus.org.

Go tell it on the mountain

Go tell it on the mountain,
Over the fields and everywhere,
Go tell it on the mountain
That Jesus Christ is born.

When I was a seeker,
I sought both night and day.
I asked the Lord to help me,
And He showed me the way.
 Go tell it on the mountain,
 Over the fields and everywhere,
 Go tell it on the mountain
 That Jesus Christ is born.

The Lord made me a watchman,
Upon the city wall,
And if I am a Christian,
I am the least of all.

Go tell it on the mountain,
Over the fields and everywhere,
Go tell it on the mountain
That Jesus Christ is born.

Wise men and shepherds
All hailed the Savior's birth.
He came to spread the message
Of peace to all the earth.
 Go tell it on the mountain,
 Over the fields and everywhere,
 Go tell it on the mountain
 That Jesus Christ is born.

Oh hear the angels singing,
 Go tell it on the mountain,
 Over the fields and everywhere,
 Go tell it on the mountain
 That Jesus Christ is born.

The first Nowell

The first Nowell the angel did say
Was to certain poor shepherds in fields
 where they lay;
In fields where they lay, keeping their
 sheep,
On a cold winter's night that was so
 deep:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.
They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.
Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of
 naught,
And with his blood mankind hath
 bought:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.

THE PERFORMERS

Mendelssohn Club of Philadelphia, one of America's longest-standing musical ensembles, is performing its 142nd season, and its inaugural season with its 13th Artistic Director, Dr. Paul Rardin. Since its founding in 1874, the chorus has carried on a rich tradition of performing the great works of the choral canon while also premiering, performing, and commissioning new choral works at the highest artistic level. The chorus has performed under the batons of world famous conductors such as Sergei Rachmaninoff, Eugene Ormandy, Claudio Abbado, Zubin Mehta, Mstislav Rostropovich, and Riccardo Muti, and has maintained a performing relationship with the Philadelphia Orchestra since its inception.

In its early history, Mendelssohn Club gave the Philadelphia premiere of Brahms' *Ein Deutsches Requiem*, American premieres of Mahler's *Symphony No. 8* and Walton's *Belshazzar's Feast*, and the first performance outside of the USSR of Shostakovich's *Symphony No. 13*. These works, many of which are now considered some of the greatest choral works ever written, were new and sometimes experimental at the time of their premieres. Mendelssohn Club continues this tradition today through commissions from luminaries such as Alberto Ginastera, Alice Parker, and Jennifer Higdon.

Mendelssohn Club has commissioned 58 works since 1990 under Artistic Director Alan Harler, and Maestro Rardin has commissioned five more for this season. Mendelssohn Club is known throughout the nation as a leader in advancing the field of choral music. Recognition for this dedication, as well as our commitment to artistic excellence, is seen through a Grammy nomination for the 1985 recording of Vincent Persichetti's *Winter Cantata*, Mendelssohn Club receiving the 1992 and 2013 ASCAP/Chorus America Award for Adventurous Programming, and our 2014 commission, Julia Wolfe's *Anthracite Fields*, receiving the 2015 Pulitzer Prize in Music.



Sharon Torello

Maestro Paul Rardin leads Mendelssohn Club of Philadelphia and *Symphony in C* in his inaugural concert as Mendelssohn Club Artistic Director, "Beginnings..." at the Church of the Holy Trinity in October 2015.

In its more recent history, Mendelssohn Club has deepened its mission to take artistic risks that challenge both singers and audiences through commissioning new works that include cross-genre performance. Recent commissions such as David Lang's *battle hymns*, Julia Wolfe's *Anthracite Fields*, and Byron Au Yong's *TURBINE* integrate artistic elements such as dance, ensemble choreography, projections, and even audience movement into our performances to create a fully immersive experience for our audience members.

Paul Rardin, Artistic Director

Paul Rardin is the thirteenth Artistic Director of Mendelssohn Club of Philadelphia. He is also Elaine Brown Chair of Choral Music at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple's Boyer College of Music and Dance. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. Under his direction the University of Michigan Men's Glee Club performed at the 2010 American Choral Directors Central Division Convention. In 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein's *MASS* under the direction of Yannick Nézet-Séguin.



Nick Kelsh

Rardin has served as a guest conductor for all-state choirs in fifteen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2015-2016 include conducting the Temple University Concert Choir in conference presentations for the National Collegiate Choral Organization and ACDA Eastern Division; guest conducting the Ohio All-State chorus and PMEA District 12 chorus; and guest conducting at Carnegie Hall with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier, and composition with Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications *Choral Journal*, *Troubadour*, *Resound*, and *Bel Canto*.

Rardin lives in suburban Philadelphia with his wife, Sandy.

Adrienne Knauer, harp

Adrienne Knauer resides in the Mt. Airy neighborhood of Philadelphia where she maintains a harp, flute, and piano studio and performs throughout the area. Originally from Westchester, New York, Adrienne completed her Masters of Music in Harp Performance at Temple University in May of 2014. At Temple University, she was awarded the position of Academic Intern under the tutelage of Elizabeth Hainen, Principal Harpist of the Philadelphia Orchestra. Adrienne has performed with the Temple Symphony Orchestra, Curtis Symphony Orchestra, St. Peter's by the Sea, Zelda Symphony of Goddesses, Nittany Valley Symphony, Music at Penn's Woods, Williamsport Symphony, and the Lansdowne Symphony.



Adrienne's musical studies have given her opportunities to perform all over the world. In 2012 she received a fellowship to attend the Saratoga Harp Festival in Saratoga Springs, New York. In 2013 she was chosen as a harpist for the Sienna Musical Festival which took place in Sienna, Italy. Adrienne has performed in world-renowned concert halls such as Carnegie Hall, Heinz Hall, the Kennedy Center, The Kimmel Center, and the Mann Center. She has had the opportunity to perform in master classes with such acclaimed harpists as Susan Jolles, Deborah Hoffman, Maria Luisa-Rayan Forero, Catherine Michel, Dan Yu, and Sivan Magen.

Adrienne earned her Bachelor of Arts degree at Penn State University in 2009 under the instruction of Ruth Hunter. Even though Adrienne entered Penn State as a flute major, she recognized harp to be her true calling and changed her path to it being her main instrument after her sophomore year. In 2008 she won jury recognition and the following year won a spot on the annual Penn State Mosaic concert. After graduation, she continued her harp studies at Penn State in 2010 and received a Professional Performance Certificate in Harp.

Michael Stairs, organ

Michael Stairs was born in Milo, Maine and vividly remembers loving the sound of a pipe organ at the two services per Sunday at his father's church in Gardiner. Against his father's wishes, he began studying piano in Presque Isle at age ten but paid for the first year of lessons by picking potatoes vigorously. After high school in Erie, PA, he went on to Westminster Choir College in Princeton, New Jersey. There he accompanied the 300-voice Symphonic Choir under the batons of great conductors such as Leopold Stokowski and Leonard Bernstein. He studied organ with George Markey and Alexander McCurdy and improvisation with Alec Wyton. He then went



on to earn the coveted Artist's Diploma from the Curtis Institute of Music, studying organ with Alexander McCurdy and piano with Vladimir Sokoloff.

Michael retired in June 2012 from twenty-five years of teaching Upper School Music at The Haverford School, where he was awarded the first Grace and Mahlon Buck Chair in the Performing Arts. Under his direction, The Glee Club and small vocal ensemble, The Notables, have toured twelve overseas countries. Stairs retired in January of 2008 as organist/choirmaster at Bryn Mawr's Church of the Redeemer after serving twenty-five years in that post. He has now returned as Organist Emeritus under the leadership of Dr. Michael Diorio. Michael serves on the boards of the Friends of the Wanamaker Organ, The Garrigues Foundation and The Presser Foundation where he chairs the Advancement Committee.

Riccardo Muti appointed Stairs as organist for the Philadelphia Orchestra in 1985. He has since been a featured soloist with this ensemble in various locations ranging from New York's Carnegie Hall to Tokyo's Suntory Hall. Maestros Christoph Eschenbach and Charles Dutoit featured Michael in several concerts on Verizon Hall's Dobson organ, the largest mechanical-action concert hall pipe organ in North America. He has been a member of the Allen Artists program for several years.

His most recent album from Girard College's magnificent Æolian organ is titled *Sacred and Profane*. It is a double CD produced through his new company with partners Rudy Lucente and Douglas Backman: Stentor Music Services.

Don St. Pierre, piano

Don St. Pierre has been Mendelssohn Club's rehearsal accompanist for the past 25 seasons and served as its composer-in-residence from 1996 to 2015, writing sixteen works for the chorus and arranging innumerable others. He has served on the faculty of the Curtis Institute of Music since 1990, where he has conducted performances of Monteverdi's *Poppea*, Purcel's *Dido and Æneas*, and Weill's *Berlin Requiem*. He previously served as principal keyboard player for the Milwaukee Symphony and was music director of Milwaukee's Skylight Music Theater from 1978-1990, where he directed more than 50 productions and composed three chamber operas. He is a contributor to the *AIDS Quilt Songbook* and has served as head coach of the voice department at the Chautauqua Institution and the Bowdoin Summer Music Festival. In 1986, St. Pierre served as chorus master at the Vienna State Opera for a production of Leonard Bernstein's *A Quiet Place*, which was conducted by the composer and recorded on the Deutsche Grammophon label. As a pianist, he is a much sought after recital accompanist, and has appeared at New York's Lincoln Center, London's Wigmore Hall and Almeida Theatre, Paris' Theatre du Chalet, and at the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard and Grand Teton Music Festivals.



J. L. Shipman

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 Caitlin Butler
 Rachel Castro-Diephouse
 Lauren Eliza Darkes
 Jean Dowdall
 Roberta Fischer
 Maria V. Fox
 Teri Gemberling-Johnson
 Olesia Gordynsky
 Erika Holland*
 Nancy Jantsch
 Anna Juliar
 Juliana Kelley
 Lynn Kirby
 Carolyn Linarello
 Marlee Madora
 Ilene Meyers Miller
 Tatyana Mykhaylova
 Gabrielle Rinkus
 Roberta L. Rote
 Julia Richie Sammin
 Margaret C. Satell
 Rebecca McKillip
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 Kathryn Wadsworth
 Jennifer Wait
 Samantha Winter
 Lori M. Wolf

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Brenda B. Bary, Ph.D.
 Amanda Bauman
 Jennifer Beattie*
 Shahara M. Benson
 Linda D. Carpenter
 Christine Chaapel
 Robin Eaton
 Ellie Elkinton

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Tenor

Andrew Beck
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ALAN HARLER NEW VENTURES FUND

The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler's first 20 years as Mendelssohn Club's Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. It has supported the commissioning of Jennifer Higdon's *On the Death of the Righteous*, David Lang's *battle hymns*, and Rollo Dillworth's *Rain Sequence*, as well as the commercial recording *Metamorphosis*, featuring *On the Death of the Righteous*, Andrea Clearfield's *The Golem Psalms*, and James Primosch's *Fire-Memory/River-Memory*.

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Contributions given in memory of Duane Kight, devoted singer and dear friend.

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